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CATALOGUE *small 432*

OF THE

PRIVATE COLLECTION

OF THE LATE

WILLIAM SCHAUS

COMPRISING

MASTERPIECES

BY

FAMOUS PAINTERS

AND

AN EXTRAORDINARY CARVED IVORY CASKET

THE COLLECTION TO BE SOLD AT ABSOLUTE PUBLIC SALE BY ORDER OF  
MRS. WILHELMINA KENNARD AND L. LAFLIN KELLOGG, ESQ., EXECUTORS

ON FRIDAY EVENING, FEBRUARY 28TH

AT CHICKERING HALL

FIFTH AVE. AND EIGHTEENTH ST.

BEGINNING PROMPTLY AT EIGHT-THIRTY O'CLOCK

ON FREE VIEW FROM FEBRUARY 22ND (WASHINGTON'S BIRTHDAY) UNTIL  
DATE OF SALE, INCLUSIVE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

THOMAS E. KIRBY  
AUCTIONEER

THE AMERICAN ART ASSOCIATION  
MANAGERS

NEW YORK  
1896

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V. Gribayédoff



## CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

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5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THOS. E. KIRBY, *Auctioneer.*

THE AMERICAN ART ASSOCIATION,

MANAGER.





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Price given Jan 19 2  
Total 60 Gals. 100 h.

# SALE AT CHICKERING HALL

FRIDAY EVENING, FEBRUARY 28TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

## CATALOGUE

### ROUSSEAU

(THÉODORE)

1 — *Bank of a Stream.*

A sepia drawing of a river bank, with trees, under an effect of sunset. Firmly drawn, and simply and broadly massed, with a careful attention to the larger details.

Signed at the left.

Height, 8 inches ; length, 11 inches.

### FRÈRE

(PIERRE ÉDOUARD)

2 — *Cutting the Loaf.*

A bright and characteristic drawing in colored crayons. In a kitchen, two little children watch, with hungry interest, the movements of an elder brother who is cutting into a loaf of bread.

Signed at the left, and dated 1885.

Height, 13¼ inches ; width, 11½ inches.

OX X -

323



# LEFÉBVRE

(JULES)

550 -  
3 — *Italian Beauty, with Fan.*

A strongly executed type of a seductive Italian lady of the higher class, who coquettishly manipulates a red fan, over whose edge appears her beautiful, archly smiling face, crowned with a yellow headdress. Fine in color, and of much animation and vivacity of expression, it is an unusually excellent example of the artist.

Signed at the upper right, and dated 1886.

Height, 15 inches ; width, 10 inches.

# FROMENTIN

(EUGÈNE)

2050 4 — *The Falconer.*

A study of an Arab falconer, mounted and riding swiftly, who is just casting off a hawk. This figure, with variations, appears in several of Fromentin's most important works, but in none of them is it executed with more care, greater force of characterization, or finer harmony of color.

Signed at the left.

Height, 13 inches ; width, 9½ inches.

# DUPRÉ

(JULES)

3100 5 — *Sunset.*

The foreground is occupied by the marshy bank of a stream, and in the water at the right a boat is moored to the shore. The rich color notes of sunset pervade the landscape, and the picture is remarkable especially for the subtlety with which the artist has rendered the lovely, tender tones of the season and hour. A work of the utmost interest and of capital importance.

Signed at the right.

Length, 10½ inches ; height, 8½ inches.

# ROUSSEAU

(THÉODORE)

## 6 — *Landscape Study in Brown.*

One of those simple and powerful effects in the production of which the master stood alone. Although entitled a "study," it is really a complete and beautiful picture, pervaded by the finest strain of that poetry of nature which Rousseau had at his command.

Signed at the left.

Height, 6½ inches ; length, 9 inches.

# DAUBIGNY

(CHARLES F.)

## 7 — *Landscape, with Stork.*

One of the finest efforts of the master, in a field peculiarly his own. Beyond a pool of water or a stream which occupies the foreground a mass of trees in full midsummer verdure is banked against the sky. The picture is one of those masterly harmonies in green in which the artist delighted, and is carried to the full force of his palette.

Signed at the left, and dated 1864.

Length, 17 inches ; height, 9½ inches.

# ROUSSEAU

(THÉODORE)

## 8 — *Landscape.*

A Fontainebleau hillside, crowned with shrubbery, the foreground showing rich green turf broken by outcroppings of rock. The color scheme is of much ripeness, strength, and harmony, the season being that of midsummer, on a bright day. The artist's power of creating a subject out of the simplest material, by sheer force of feeling for nature, could not be better illustrated. The picture exhibits one of the most unostentatious phases of not intrinsically picturesque landscape, idealized into poetic quality by sympathetic accuracy of observation and skill of treatment.

Signed at the left.

Height, 15 inches ; length, 24 inches.



## MEISSONIER

(JEAN LOUIS ERNEST)

5000 -  
9 — *The Halberdier.*

One of the characteristic and exquisitely executed small single-figure works by which the master was most widely known. The soldier is in half armor, in a costume of about the late period of Henry IV. or the early period of Louis XIII. He stands erect, in the barrack room, supporting his halberd. Against the wall behind him rests the staff of a standard. The characterization is striking, the type of the man excellently realized, and the color scheme strong. Of its class the picture is a superior example.

Signed at the left, and dated 1876.

Width, 7 inches ; height, 10 inches.

## ROUSSEAU

(THÉODORE)

3000.  
10 — *Glow after Sundown.*

A stream occupies the foreground, and upon its farther bank trees are silhouetted in verdurous masses against a sky just tinted by the warm color of the afterglow. The tone of the picture is of a deep harmoniousness, and the effect rendered with great power and masterly simplicity of execution.

Signed at the left.

Height, 10 inches ; length, 13 inches.

## COROT

(J. B. C.)

3450  
11 — *Landscape, with Cattle.*

A noble example of the master in his best period and mood. At the left is the outskirt of a grove, under whose trees cattle are grazing. The season is midsummer and the trees in full foliage. The color is strong but quiet, a harmony of greens ; the tone subdued and tender, and the handling powerful and free.

Signed at the right.

Length, 19¾ inches ; height, 16¾ inches.

DUPRÉ

(JULES)

C. A. Griscom

355

12 — *The Willow Bank.*

A rich and luxuriant late summer landscape, intersected by a brook which extends in perspective towards the horizon. The little stream is shaded by willow trees, beyond which, in the middle ground at the right, appears a portion of the buildings of a farm. The color scheme is harmoniously powerful and the technique shows the master at his best. In every sense a work of the loftiest quality and the finest choice.

Signed at the left.

Length, 28½ inches ; height, 23 inches.

CAZIN

(JEAN-CHARLES)

13 — *The Flight into Egypt.*

The walled court-yard of a farm-house is illuminated by the beams of a new moon in a clear sky. At the right, by an open gate in the wall, Joseph leads an ass upon which Mary is mounted, bearing the Christ-child in her arms. A golden aureole encircles the heads of the group, which appears to diffuse a mysterious, warm radiance, in contrast with the light of the cool moonbeams. The picture belongs to the best period of the artist, before he had devoted himself entirely to landscape, and is a conspicuous and famous exposition of his powers, possessing all his subtle command of the effects of night, his feeling for the picturesque in composition, and the added interest of the sacred subject, treated upon an original and individual basis.

Signed at the left.

Height, 34½ inches ; length, 48 inches.



# DIAZ DE LA PEÑA

(NARCISSE VIRGILE)

189000 -  
14 — *Sunset.*

Beyond a marshy foreground, the landscape, in fine, dignified masses, extends itself against a sky burning with the tints of the sunset. Deep in tone and powerful in color, the picture has that resonant harmony which is characteristic of the artist when he is most profoundly impressed by his subject, and gains force of hand from his personal sensations. No example of Diaz could, possibly, exhibit him with greater justice to his genius.

Signed at the left, and dated 1871.

Length,  $40\frac{3}{8}$  inches ; height,  $30\frac{3}{4}$  inches.

# COROT

(J. B. C.)

80000. 15 — *Landscape, with Goats.*

At the right is a hillock with large trees. Goats graze in the foreground, and in the middle plane is the figure of a woman. This picture is a typical Corot of the first order, treated with all his refined tenderness, but of great force of color and subtlety of feeling.

Signed at the left.

Length,  $31\frac{3}{4}$  inches ; height, 25 inches.

# ROUSSEAU

(THÉODORE)

20000 16 — *Edge of the Woods.*

A grand landscape, of the artist's best period, with, at the right, one of the noble oak trees he so loved to paint. The bright sky is fleeced with clouds, and the effect is that of a brilliant, cool autumnal day, rendered with the full strength of the palette.

Signed at the left. 1854

Length,  $44\frac{1}{2}$  inches ; height,  $30\frac{1}{2}$  inches.

Metropolitan Museum  
of Art  
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## DAUBIGNY

(CHARLES F.)

### 17 — *Coucher de Soleil.*

At the margin of a pool, at the right, in the foreground, some peasant women are finishing their task of washing the household linen. On the farther margin of the pool, towards the left, a group of trees overshadows the water. The sky reveals the dying color notes of late sunset. The landscape is intensely rich with the verdure of spring. One of the most forcible and beautifully expressive pictures of the master, and of his best period.

Signed at the left, and dated 1869.

Height, 14½ inches ; length, 26 inches.

## TROYON

(CONSTANTINE)

### 18 — *Le Retour à la Ferme.*

A picture of the most commanding importance, to which the master produced nothing superior of its character. The centre of the composition is occupied by a white cow, which moves majestically along a cattle path into the foreground. At the right is a red cow, following ; at the left a couple of sheep browse on the grass by the roadside, under a thicket in which appear some close-cropped willow trees. Meadows terminated by the trees bordering a brook constitute the background. The execution of this masterpiece is of the most magnificent style. The cattle are drawn and painted with massive power, and the color scheme is of the most forcible and resonant harmoniousness. The picture is evidently of the master's supremest period.

Signed at the left.

Height, 51¼ inches ; width, 39½ inches.



800

## VAN GOYEN

(JAN)

19 — *Skating: Winter Scene in Holland.*

A work of admirable quality, full of character and the suggestion of the season. A frozen river is enlivened in the foreground by many animated figures, the houses of a town showing in the middle ground. This picture was one of the later acquisitions of Mr. Schaus, after his retirement from business. It was purchased by him for his private collection on the occasion of his last visit to Holland.

Signed at the left, and dated 1643.

Length, 14 inches ; height, 12  $\frac{3}{8}$  inches.

## CUYP

(ALBERT)

20 — *Portrait of an Old Lady.*

The bust-length portrait of an aged gentlewoman in dark attire and with a ruff at her throat. Extremely strong and closely studied in characterization, and of a fine, sober scheme of color and careful finish of execution. A thoroughly representative and exceptionally fine work.

Width, 21  $\frac{1}{2}$  inches ; height, 25  $\frac{3}{4}$  inches.

## JANSSENS

(CORNELIS)

21 — *Portrait of a Man.*

The bust-length portrait of a man dressed in black. His right hand rests on his breast, and in his left he holds a glove. Very simple but complete in handling, sober in color, and strong in characterization.

Signed at the left.

Height, 32  $\frac{1}{2}$  inches ; width, 27  $\frac{1}{2}$  inches.

# RUYSDAEL

(JACOB)

## 22 — *Marine View.*

This superb picture, originally called "The Squall," was a purchase of Mr. Schaus upon his last visit to Holland, two years previous to his death. At the right is a jetty of timbers, with a beacon on its outer extremity. An angry sea breaks on a stony shore across the foreground. On the tumultuous waters are fishing boats and luggers, making all sail for port in a flurry of terror, and in the background at the left a great old warship rides at her anchors in scornful defiance of the storm-swollen sky and the brawling and bullying billows. The color is of the finest harmony of grays and greens of which Ruysdael was so fond, and the execution of capital character and masterly force.

Signed at the right.

Length, 39 1/8 inches ; height, 33 inches.

# HALS

(FRANS)

## 23 — *The Fisherwoman.*

This masterpiece was purchased by Mr. Schaus from the May collection. It represents, at half length, the figure of a fisherwoman, with a kit of fresh herring on her knees, one of which she offers for sale. The background is the seaward side of a dyke, with patches of sand-grass and a windy sky in which some gulls are flying. The good-humored and merry expression of the woman is admirably rendered, and the execution is in the master's most vigorous and dashing style. The painting of the landscape is as fine and masterful as that of the figure.

Signed with initial H.

Height, 34 1/4 inches ; width, 25 1/2 inches.

*Mr. E. Maybelle 1890*

*Rembrandt 1891*



5100.

RUBENS

Crabbe 190  
from 190 axis++

(PETER PAUL)

24 — *Portrait of the Artist's First Wife, Isabella Brant.*

This picture is one of Mr. Schaus's later purchases, and comes from the famous Crabbe collection. The figure is shown at half length, in the size of life. She wears a black velvet dress, padded and embroidered, with an open corsage-front of white satin, richly embroidered with gold. At her neck is a starched and embroidered collar of the Elizabethan type, and on her head a coronet of silver filigree, elaborately wrought. In her right hand, which rests upon her waist, she holds one end of a chaplet of pearls, with which the other hand toys at her side. She wears a massive golden chain at her waist, chain bracelets of gold, and pearl earrings, and her figure is posed against a background of crimson tapestry. The piquant and roguish face is the same as is seen in the portrait group of Rubens and his first wife at the Munich Pinakothek. The execution is of a masterly finish, and the preservation perfect.

Width, 29 inches ; height, 40½ inches.

18600- REMBRANDT

Crabbe  
from 190 axis++

(VAN RYN)

25 — *Portrait of an Admiral.*

This is the great Rembrandt of the Crabbe collection, at the sale of which Mr. Schaus secured it. It is one of the finest examples of the master in portraiture which is in the United States. Unfortunately, the identity of the sitter is not precisely known, but European experts are inclined to consider it a portrait of the great Dutch fighting admiral Van Tromp. The picture came into the Crabbe collection by almost unbroken sequence from the studio of the artist. At half length, in the size of life, is represented a rugged man, with a handsome and powerful face, turned a little to the right. He rests his right hand in his girdle, and his left recedes behind him, as if supporting a staff or sword. His tawny hair falls upon his shoulders from under a flat cap of black velvet, and his expression is one of superb resolution and self-reliance.

Width, 33½ inches ; height, 43½ inches.

## LENBACH

(FRANZ VON)

3500

### 26 — *Karl Otto Prince von Bismarck Schönhausen.*

One of the numerous portraits of the Iron Chancellor which have been executed by his favorite portrait painter, and the leader of his art in Germany. It was painted in 1890, and exhibits the Prince at half length, seated. He wears the white uniform coat with yellow facings of the famous Magdeburg Cuirassiers, and from his left shoulder to his right hip crosses the broad yellow ribbon of the Black Eagle, to whose hip knot is attached the enamelled cross of the order. On his left breast sparkle and glow the emblems of the other Orders he has won, and his head is crowned with the cuirassier helmet, enriched with repoussage of its bronze. The figure is posed against a dark background, and the face is painted with care and finish, but without enfeebling smallness of detail. The figure is brushed in with great breadth and vigor. The color is rich and powerful, and the characterization most lifelike.

Signed at the left, and dated 1890.

Height, 48 inches ; width, 36 inches.

## TROYON

(CONSTANTINE)

18000

### 27 — *Cattle in Pasture.*

A magnificent example, of the ripest period of the artist. In a field in the foreground, which is crossed by a fence of rails, are a red, a white, and a black cow, and two boys, who are neglecting their watch of the cattle to engage in play. Outside the fence a cow is endeavoring to break a way into the field, and a dog, more vigilant than his little masters, is barking to frighten her away. The scene is in mid-summer or early autumn, with a golden glow of sunlight warming the landscape. The cattle are of magisterial execution, and the firm and powerful hand of the master reveals itself in every detail.

Signed at the left.

Length, 45  $\frac{7}{8}$  inches ; height, 31  $\frac{3}{8}$  inches.



6700

## FROMENTIN

(EUGÈNE)

28 — *Fantasia.*

K.

A troop of Arab horsemen, indulging in the noisy frolic which has been given the title of a "fantasia." They ride about furiously, filling the air with the clamor of their voices, shouting, yelling, shrieking, and discharging their guns, which they reload with incredible rapidity, in the air. The picture is conceived in an unusually bright scheme of color for the artist, being a harmony of burning tropical blues and greens, and the figures are rendered with the utmost animation, spirit, and character.

Signed at the right, and dated 1871.

Length, 42 $\frac{3}{8}$  inches ; height, 27 $\frac{7}{8}$  inches.

1600-

## ZIEM

(FELIX)

29 — *Venetian Fête.*

A scene on the Grand Canal, with palaces and the Campanile in the background. The water is crowded with various craft, chief among which is a huge state barge under full sail and additionally propelled by oars. The vessel is gorgeously decorated, and is firing a salute. The picture is keyed up to the highest pitch of the artist's most audaciously brilliant color, and is in every sense a work of thoroughly representative character as an indication of his art, and of capital importance.

Signed at the right.

Length, 41 $\frac{3}{4}$  inches ; height, 26 $\frac{1}{2}$  inches.

## FIRLE

(WALTER)

### 30 — *The Morning Hymn.*

Two young girls, in the uniform attire of a Dutch seminary or asylum for young women, are seen in the schoolroom of the institution. One is seated at the organ, with her music before her, and sings as she plays. The other stands behind her, singing to her accompaniment. The morning sky and some housetops show through a large window at the back. A simple and touching composition, admirable in expression.

Signed at the upper right, and dated 1889. Height, 41 inches ; width, 33½ inches.

## BONNAT

(LÉON J. F.)

### 31 — *Italian Girl*

The seated figure of one of the artist's favorite Italian models, a pretty and sweet-faced child, who sits with her hands clasped. She wears the picturesque and colorful dress of her country, her attitude is unaffectedly graceful, and the execution of the picture is in the painter's broadest and strongest manner.

Signed at the left.

Length, 57¼ inches ; width, 41½ inches.



*with drawing*

## DESBOIS

(JULES)

### 32 — Sculpture. "*Acis Changed into a Stream by Galatea.*"

(Exhibited in the Salon of 1887, and awarded first medal.)

The mythological story which M. Desbois, who is a pupil of M. Cavellier, has illustrated in his masterly work, one of the finest combinations of the ideal and the real in marble yet seen here, is as follows : Acis, a beautiful youth, was the son of Faunus and Simæthis. He was beloved by the nymph Galatea, daughter of Nereus and Doris. She in turn was loved by Polyphemus, the Sicilian Cyclop, son of Neptune (Poseidon) and the nymph Thoosa. Rejected by Galatea and jealous of Acis, Polyphemus crushed the latter with a huge rock. The blood of Acis, gushing forth from under the rock, was changed by Galatea into the river Acis, or Acinis, which has its source at the foot of Mount Ætna, hard by which in a cave lived Polyphemus. The river, whose modern name is Fiume-Freddo, springs forth from under a rock.

The French sculptor shows Acis lying with bent head on a rock, clasping with both hands a projection. The pose of the life-size figure is singularly graceful. From where the hands are placed on the rock, wavy lines on its face depict the blood, whose change into water is indicated by the jet which gushes forth below and spreads over the ground, on which are a few water-plants.

The left leg is extended at full length, while the right one is bent under it. The head, whose face, with open eyes and dilated nostrils, is very handsome, is crowned by long, wavy locks bound by a fillet. The modelling is strong, and the lines have a highly artistic directness and vigor. There is, if the expression may be pardoned, a great deal of "color" in the modelling. The back is superb. There is a remarkable union of breadth with detail in the work, which is particularly evident in the treatment of the hands and feet.

Height, 4 feet ; length, 5 feet ; depth, 2½ feet.

*See Illustration. Frontispiece.*

NOTE.—The above may be seen at the Art Room of the Lincoln Safe Deposit Company, Nos. 32-42 East Forty-second Street. Permits will be furnished by the Auctioneer or Managers.

33 — *Renaissance Jewel Casket.*

This matchless piece represents the highest order of Italian art in the carving of ivory at the most glorious period of the Renaissance. The side panels delineate the Battle of the Amazons. The lid is crowned by an exquisitely carved nude female figure, armed with bow and javelin, reclining at full length. The figured decoration is varied with floriated ornamentation, and the execution is throughout of an exquisite delicacy of touch. The casket stands on four winged feet. The carving has been relieved with enamel and gold. This casket was made to the order of Ferdinand and Isabella of Spain, and presented by them, by deputy, to Christopher Columbus, after his return from his third expedition, in chains, as the result of the cabals of his enemies. The indignation of the Spanish people at this infamous treatment of the great old navigator forced the king to disavow any connection with the shameful act, and the gift which this casket enclosed was made as a reënforcement of his disavowal. The casket contains, inlaid in ivory on the inside of the lid, the inscription :

PRINCIPES ELISABETH  
CASTELLÆ REGINA ET  
FERDINANDVS ARAGO-  
NIÆ REX PER NOSTRVN  
GVNDISALVVM A CORDV  
BA TIBI CHRISTOPHORO  
COLON HOC OFFERVNT  
MVNVS NEAPOLI CON-  
FECTVM ANNO + MDIII

*From the Collection of Señor Francisco Guin de Gabalda, Barcelona, Spain.*

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

*Auctioneer.*























